DOCUMENT RESUME

ED 025 121 EF 002 340

Planning for the Arts. Janet Wallace Fine Arts Center. Report to EFL.
Macalester College, St. Paul, Minn.
Spons Agency-Educational Facilities Labs., Inc., New York, N.Y.
Pub Date 64
Note-29p.
EDRS Price MF-$0.25 HC-$1.55
Descriptors-*Architectural Character, *Architectural Programing, *Arts Centers, Auditoriums, *Facility Requirements, Language Laboratories, *Physical Design Needs, Private Colleges, Private Financial Support, Theater Arts

Brief in coverage and mainly pictorial, the booklet emphasizes the relationship between art, music, humanities, and speech and drama. These activities are housed in separate buildings clustered around and linked together through an enclosed courtyard which contains an all-weather garden and exhibit galleries. This physical proximity and linking allows joint use of facilities and promotes the interrelationships of these academic areas. The efforts of a small, private college to design, build and operate integrated facilities for the arts are given in detail. Included are comments by outside experts and faculty on the efficiency of the facilities. (RLP)

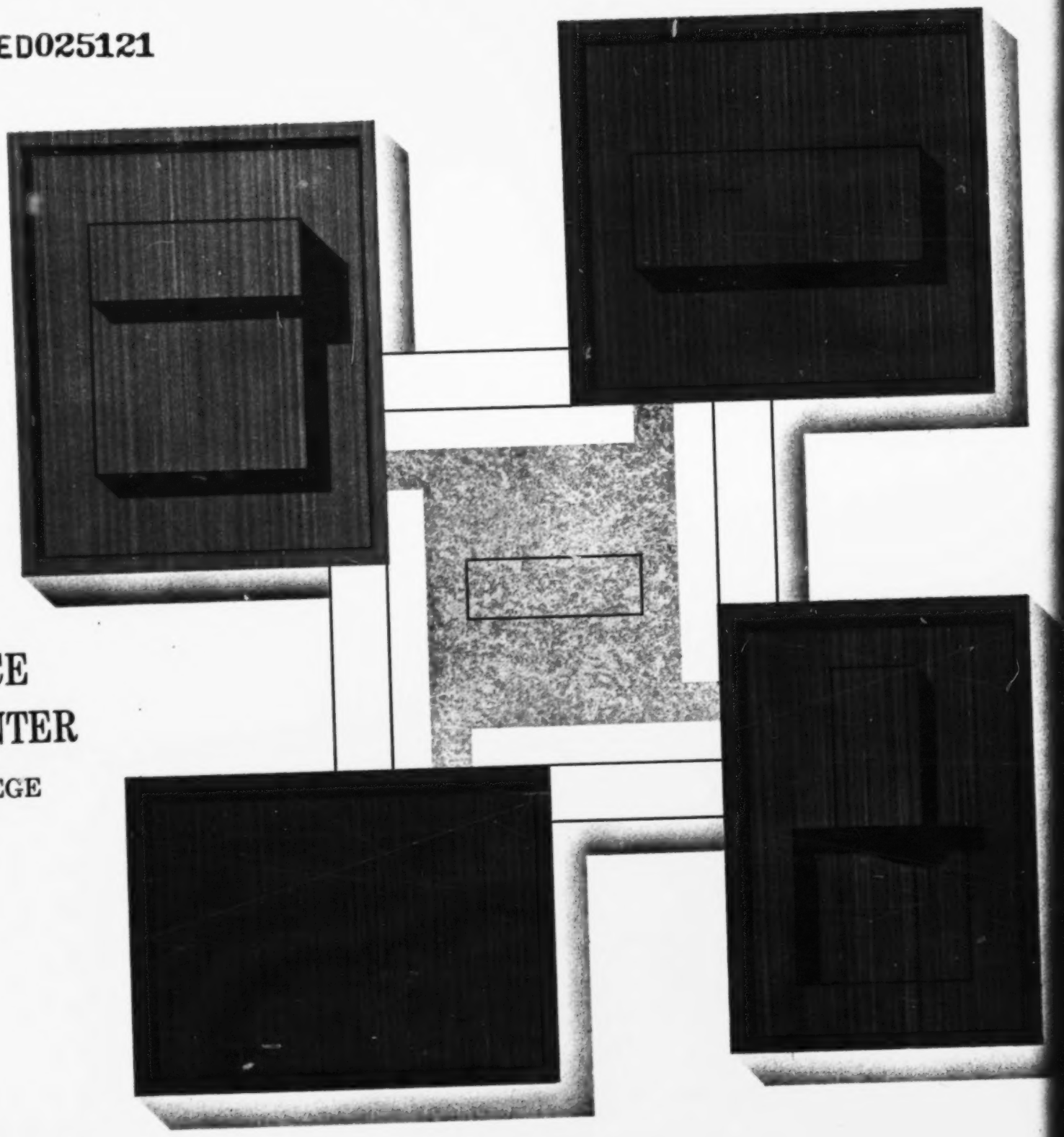
U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

REPORT TO EFL:

PLANNING FOR THE ARTS

ED025121

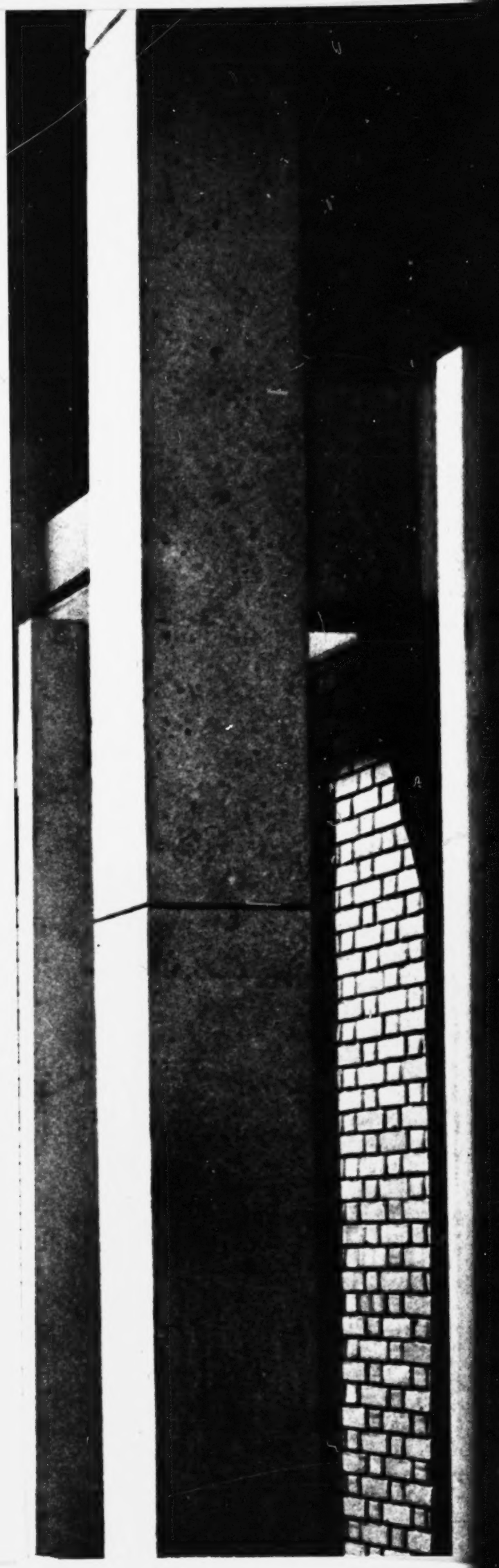


IANET WALLACE
FINE ARTS CENTER

MACALESTER COLLEGE

EF 002340

Janet Wallace 1857-1914
in whose memory her son,
DeWitt Wallace, and his wife,
Lila Acheson Wallace, gave to
Macalester the Janet Wallace
Fine Arts Center.



The Janet Wallace Fine Arts Center was opened at Macalester College, Saint Paul, Minnesota, in the fall of 1964 and formally dedicated in October of 1965

PROGRAM OF THE DEDICATION CEREMONIES APPEARS IN THE BACK OF THIS BOOK

MUSIC

SPEECH
AND
DRAMA

LILA
WALLACE
COURT

ART

HUMANITIES

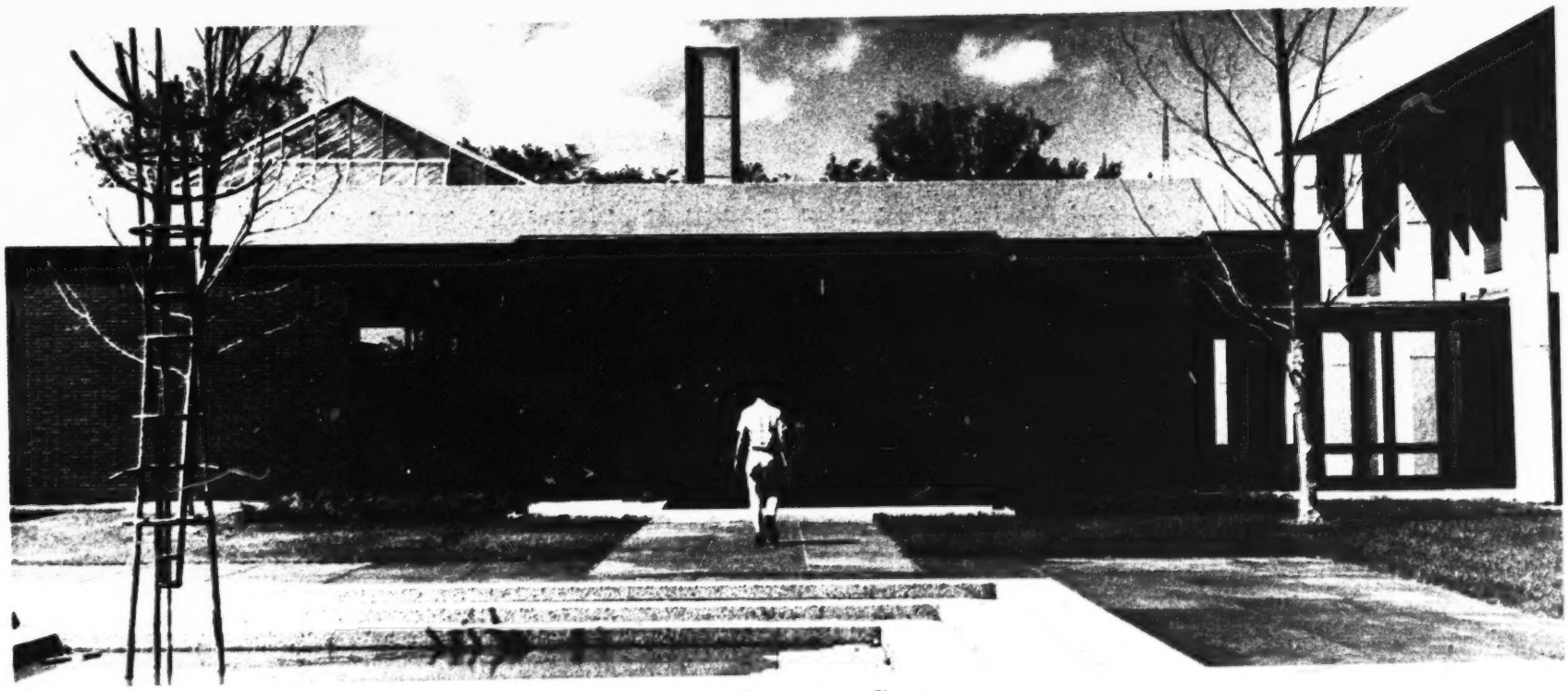
he view from above

you were to hover in a helicopter over the campus Macalester College you would quickly grasp the sic idea of the new Janet Wallace Fine Arts Center. or then you could see what is not immediately pparent from ground level: the Center is really a uster of separate buildings each leading into a overed court. These are the homes of four broad ltural studies—art, music, drama and the humanities.

his architectural scheme may seem rather obvious. et surprisingly it is rarely found elsewhere. Sometimes e various arts are crowded into a single building. lore often they are scattered about the campus ith little or no physical relation to each other. Now t Macalester each of the arts has its own functional nvironment, yet all live side by side as congenial eighbors. They meet naturally at the Lila Wallace ourt with its indoor garden, galleries and lounges—gracious invitation for all to enter.

he Center, done in traditional brick with accents of ontemporary concrete, took four years to build, overs about four acres of land and cost nearly four illion dollars. It was designed by the same architects ho restored Colonial Williamsburg, but even this istinguished Boston firm could not have achieved he final result without the constant, critical guidance f the College itself. Teachers, trustees, administrators, lumni and undergraduates all contributed ideas. ndeed, at one point during the long labor pains an rchitect was heard to remark with some fervor: 'Never in all my experience have I known a chool where so many had so much to say about uilding plans."

very young man and woman who goes through Macalester also goes through the Center—or at least good part of it. For cultivation of the fine arts, anguages and literature is a graduation requirement f this liberal arts college. The significance of the Janet Wallace Fine Arts Center is that it makes the fulfillment of this requirement more enjoyable and rewarding for both student and teacher.

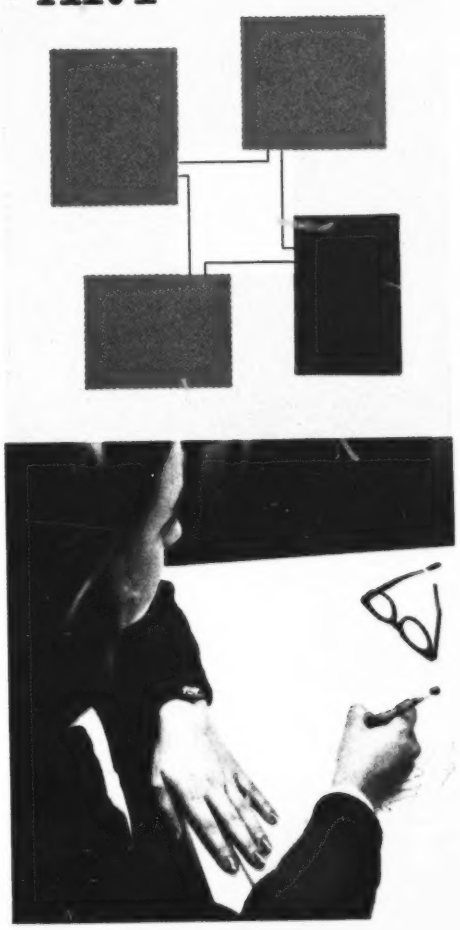


LILA WALLACE COURT (*9,025 sq. ft.*) *is the heart of the Fine Arts Center. View from reflecting pool shows south entrance to galleries and garden. Unusual rectangular smokestack rises from new underground heating plant that serves entire campus.*

ALL-SEASON GARDEN *with tropical plants and pool is lighted by glass roof. It opens into art galleries and two lounges—one for faculty and one for students. A popular meeting place for all the arts.*

ART GALLERIES *extend around the four sides of the Lila Wallace Court. Here exhibitions by students and invited artists are on continuous display. Covered passageways lead to the four main buildings of the Center.*

ART



"Wide resources for the student-artist as well as for those who seek a broad appreciation of beauty."

This unit of the Janet Wallace Fine Arts Center is designed solely for the creation and appreciation of the plastic arts. Its exceptional facilities are helping the art department, as never before, to contribute directly and continuously to the cultural life of the campus.

Outstanding features: studios for painting, sculpture, drawing and design; a bronze-casting foundry; a well-equipped graphics area; a theatre-type lecture room.

In the words of Anthony Caponi, department chairman, "The Art Building exemplifies the creative dynamics and aesthetic values taught in its classrooms and practiced in its studios. By bringing all the art media into meaningful relationship with one another, it gives substance to the verbal courses, and provides wide resources for the student-artist as well as for those who seek a broad appreciation of beauty."

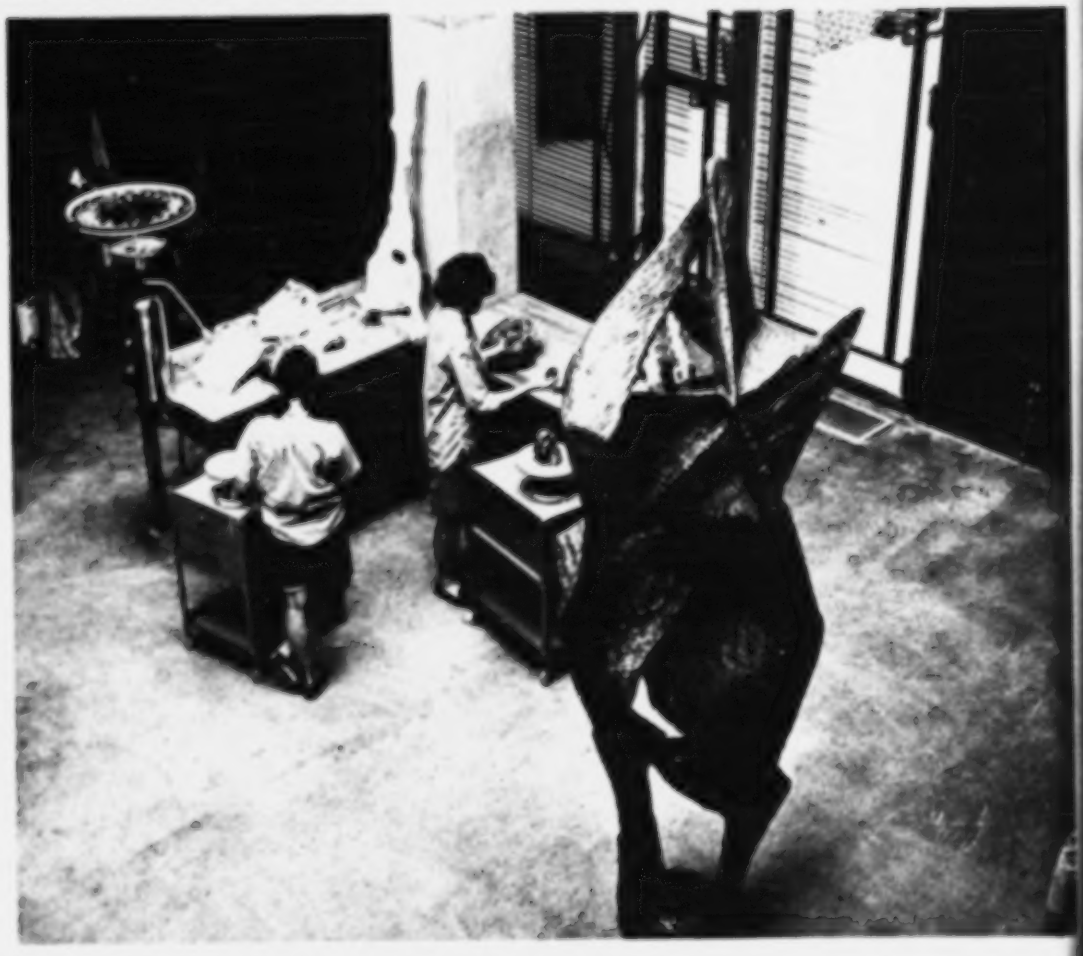
ART BUILDING *(29,100 sq. ft.) features two-story studios and foundry, opens onto outdoor sculpture court.*

WALTER G. ROBINSON, president of the Minneapolis Society of Fine Arts, says: "The complex of buildings comprising the Janet Wallace Fine Arts Center harmoniously integrates the arts and humanities in mobilizing a cogent, stimulating environment on campus which will immeasurably enrich undergraduate years. In many respects the Center symbolizes a distinctive characteristic of the Twin Cities—the flourishing interrelation between the arts and higher education. It represents a magnificent addition to the cultural life of the Upper Midwest."

MAIN PAINTING STUDIO *is flooded with ideal north light through glass wall. Here Prof. Rudquist is explaining an assignment to his class. Each student has his own large easel and portable equipment locker. Balcony is used for canvas preparation and frame making.*

ADVANCED STUDENTS *work in smaller painting studio. This artist is mixing paint on glass locker top instead of palette. The Art Building also has two studios for the personal use of faculty members so that they may practice what they teach.*

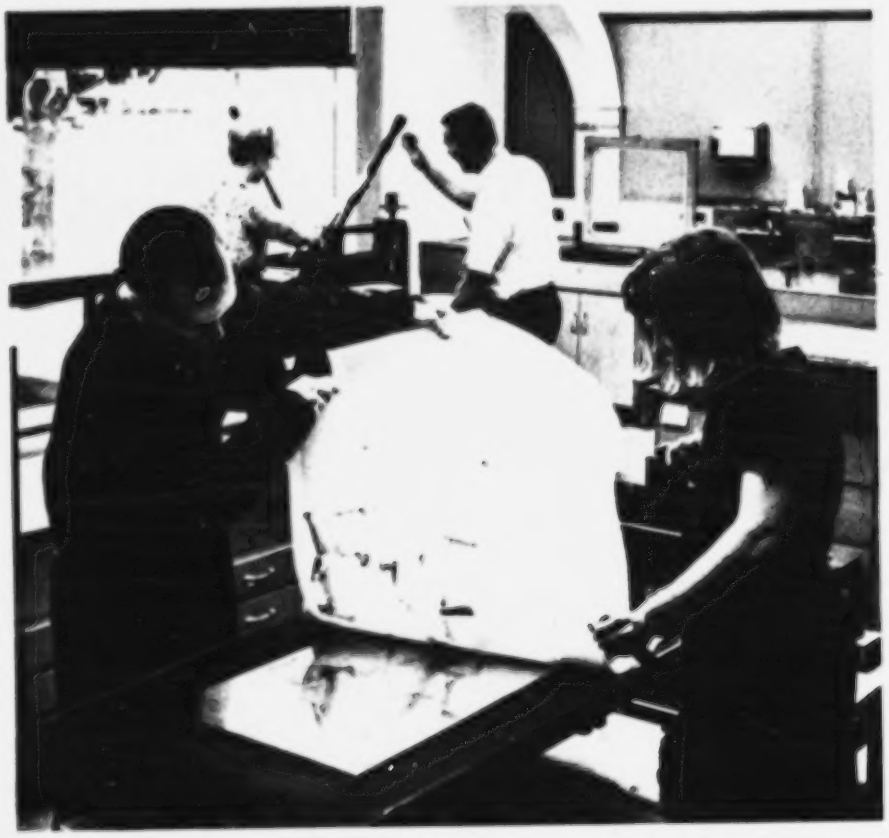
SCULPTURE STUDIO *under plexiglass skylight provides ample space for modeling, carving, welding, casting, firing. The 23-foot doors lead to outside sculpture court, convenient for stone chiseling. Woodworking and other shops are on balcony.*



DESIGN *and art education are taught in this studio that has compressed air outlets for special tools.*

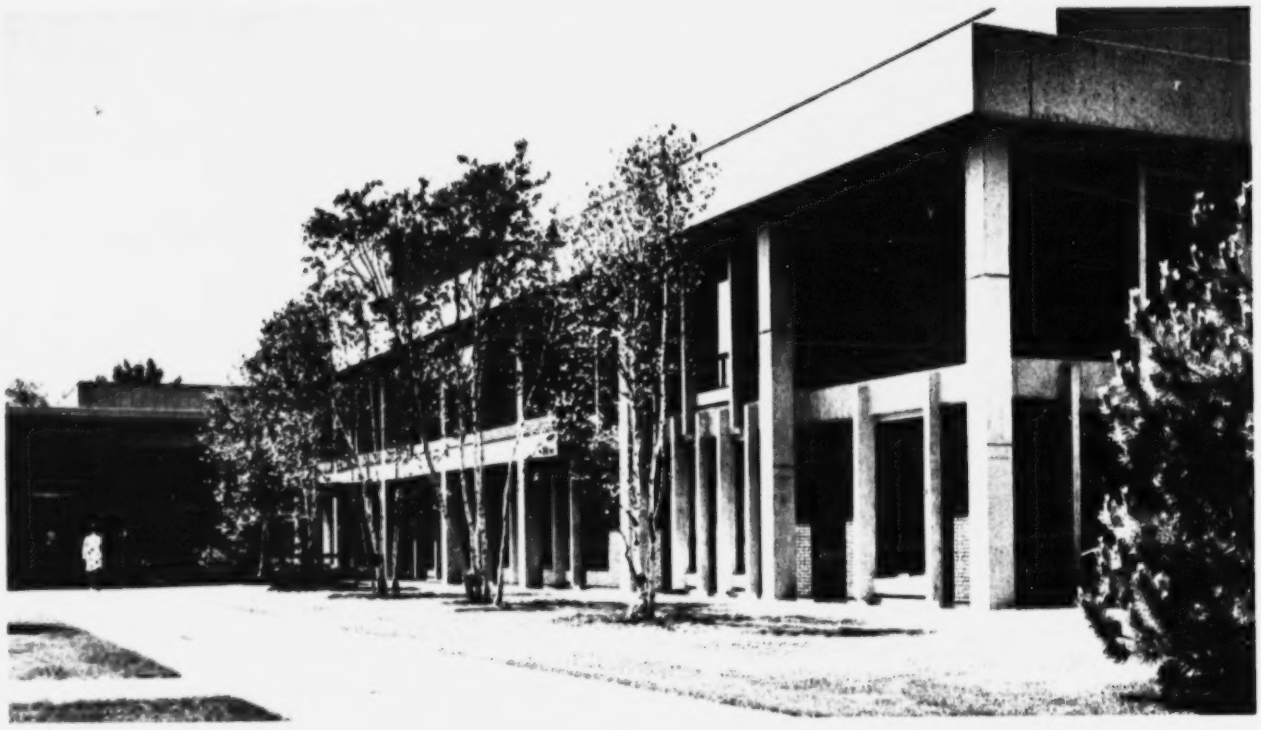
JERRY J. RUDQUIST

BRONZE FOUNDRY *in sculpture studio is equipped with furnace, ceramic kilns and casting pit. As molten metal is poured into molds, bucket is held by two-ton electric hoist suspended from monorail that runs across the studio. Balcony provides a safe vantage point for viewing this process.*



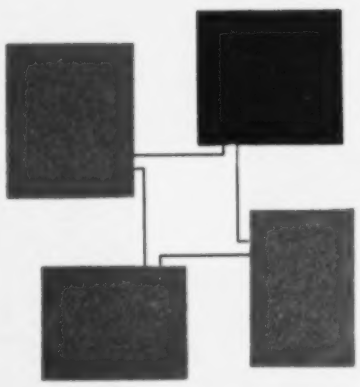
GRAPHICS AREA *is devoted to such arts as etching, woodblocking and lithography. Picture shows prints being made on hand presses. In this area there is also a separate drawing studio and a photographic dark room.*

LECTURE ROOM, *featuring wide screen and spotlights, resembles a miniature theatre (capacity: 100). Prof. Caponi is shown giving a talk on art principles. Print and slide collections are stored in adjoining visual resources room. Nearby there is a seminar room for small study groups and a gallery for displaying works under discussion.*



MUSIC BUILDING *(30,975 sq. ft.) is planned around concert hall, the largest auditorium in the Fine Arts Center.*

MUSIC



"A new experience in the enjoyment of music under near-perfect acoustical conditions."

The Music Building sounds a new note in the teaching and performing of this art. Its 450-seat concert hall, its rehearsal and practice rooms, its studios, classrooms and laboratories are all designed to produce the ideal musical sound. Floors are floated on glass fibre, ceilings hung by neoprene, doors sealed by rubber. Sound diffusion and reverberation are controlled by canted walls, acoustical clouds and pyramids, absorbent panels and draperies.

Musical instruments and other pieces of teaching equipment include new Steinway pianos, a 57-rank Aeolian-Skinner organ (to be installed in the concert hall) and professional microphones, recorders, players, speakers.

Ian A. Morton, department chairman, sums up the result: "This model collegiate music facility serves all Macalester students who in any way serve the Muse. Whether they come to listen to recordings or a live concert, or to perform with the band, orchestra or choir, or to take private lessons, they will find here a new experience in the enjoyment of music under near-perfect acoustical conditions."

CONCERT HALL, *carpeted and upholstered in red, is acoustically adjusted by 24 motor-driven "clouds" for any type of performance—from solo to full orchestra. The piano is one of two nine-foot grands especially selected for this hall. Long window encloses control room, which houses equipment for recording concerts and producing electronic music. Other nearby facilities include a green room and storage space for uniforms, gowns, scores and instruments.*

JOHN HARVEY, music critic of the St. Paul Dispatch-Pioneer Press, says: "In the new Fine Arts Center the Macalester music department has splendid facilities which many institutions of much greater size must view with wistful envy. What chiefly concerns us on the outside is the opportunity these facilities offer for expanded service to the general Twin Cities community. Pride in this acquisition is no intramural affair. It can be shared joyfully by all of us."

THIS ENSEMBLE, *composed of members of Minneapolis Symphony Orchestra, is being conducted by Prof. Nee on concert hall stage. Macalester musical organizations that perform here include the College Band, Pipe Band, Orchestra, Choir, Little Choir and Chamber Music Ensemble.*

THE REHEARSAL HALL *holds up to 160 choristers, here being led by Prof. Morton. This versatile room is also used for instrumental groups and large lecture classes.*

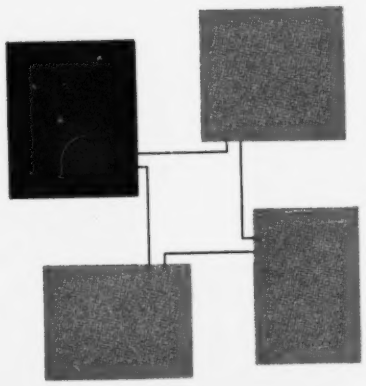
A FULL ORCHESTRA *or band is comfortably accommodated in the rehearsal hall. Specially designed music stands fit into permanent sockets for easy removal. Curtains on rails are used to "damp" room for instrumental rehearsals.*

PIANO STUDIOS *are provided in the Music Building for students who wish to take individual lessons. The teacher shown is Prof. Betts.*

ELECTRONIC PIANOS *permit students to play "silently" yet hear their performance through earphones. Girls in background are listening to recordings piped in from adjoining music library. The building has 18 practice rooms, about half of which are equipped with tape recorders, microphones and speakers. Two have organs.*

MUSIC THEORY *room features a chalk board that extends around all four walls so that an entire class can use it simultaneously. Students sit at long tables, convenient for holding bulky music papers. Another classroom is devoted to the teaching of music history and literature.*

SPEECH & DRAMA



"Enriching the lives of college people as performers or as discriminating members of the audience."

Macalester's new home for the drama and speech arts stars a little theatre (capacity: 300) that is probably without equal in this part of the country. Designed by George C. Izenour, the noted theatre consultant, it permits total flexibility of staging: proscenium arch, three-quarters thrust or in-the-round.

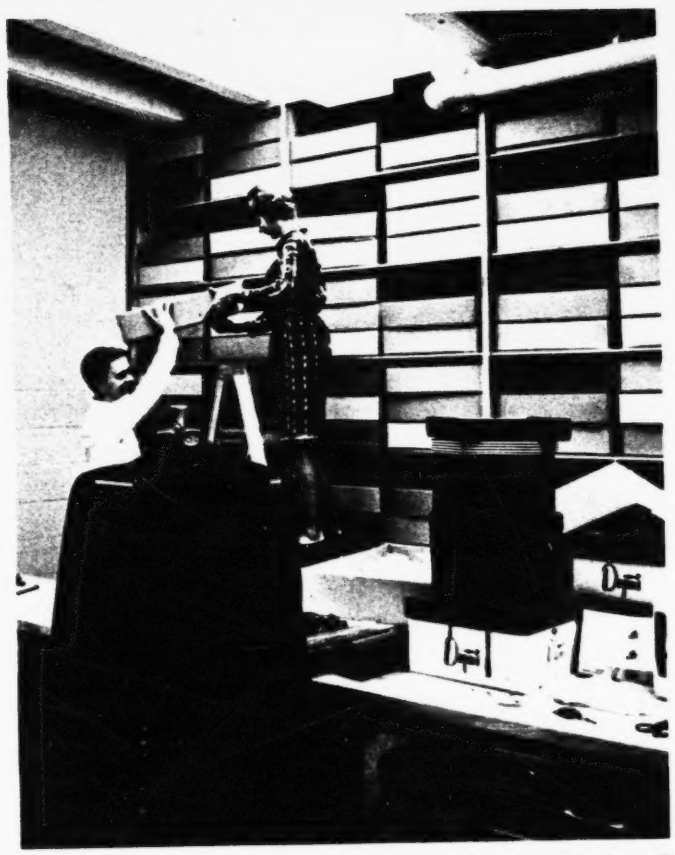
The building also accommodates a studio theatre for large drama classes, a recital room, several workshops, a dance studio and a forensic suite.

Mary Gwen Owen, department chairman, has her own interpretation of what these new facilities mean to Macalester. "Now," she says, "all our energies can be directed, without frustrating distractions, to the scholarly and imaginative teaching of the theatre and speech arts. At last we can turn our full attention toward enriching the lives of college people through these arts—as performers or as discriminating members of the audience."

SPEECH & DRAMA BUILDING *(38,700 sq. ft.) is easily identified by the prominent superstructure required for its theatre.*

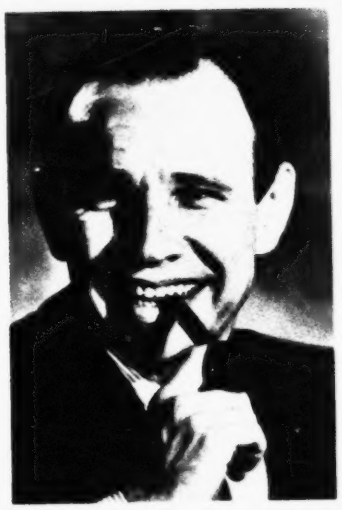
STUDENT ACTRESSES *with Prof. Hatfield on the stage of the new Izenour-designed theatre. By pushing a button front rows of seats can be rearranged for three-quarters or round settings. An elevator in the orchestra pit serves as apron to extend the stage. Backstage a 65-foot grid and counterweights "fly" scenery.*

LIGHT BRIDGE *at the rear of the theatre has electronic control board and telephone that communicates with the stage (seen through window).*



COSTUMES *are designed, maintained and stored on three levels connected by dumbwaiter. Scene shop has electrically controlled frame for painting full back drops.*

TWO DRESSING ROOMS *feature lighted make-up mirrors. Performances on stage can be heard here over monitoring system. Actors await cues in traditional green room.*



HUME CRONYN, leading actor of the Tyrone Guthrie Theatre, says: "Every artistic endeavor is affected by exposure to another. The beauty of the Janet Wallace Fine Arts Center is the interrelationship of its various departments and, hopefully, their collaboration. Speaking specifically of the theatre and its students, neither is likely to flourish in an artistic vacuum. The whole creative process is stimulated by an active awareness of life reflected in art."

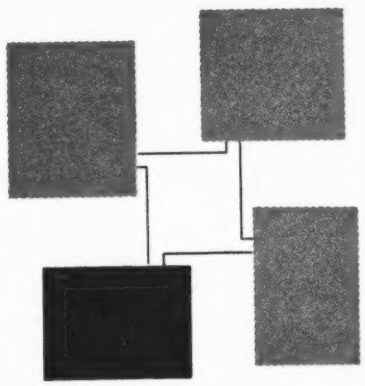
STUDIO THEATRE (*capacity: 100*) *provides platform, settings, audio-visual aids and recording devices. Photograph shows Prof. Owen rehearsing the Drama Choros. A smaller studio (capacity: 50) is used for individual interpretations and as a classroom.*

DANCE STUDIO *with mirrored walls and stretch bars accommodates classes up to 50. (The art is becoming popular with men students.) The studio is also used for dance recitals, and can be converted to extra dressing rooms for large dramatic productions.*

SPEECH DEPARTMENT, *which occupies upper floor of the theatre building, includes debate classrooms and a forensic suite that has facilities for source materials, conferences, listening, viewing and recording. Picture shows Prof. Mosvick's class demonstrating the art of cross-examination.*

HUMANITIES BUILDING *(29,325 sq. ft.) is devoted mainly to classrooms and a language laboratory.*

HUMANITIES



"Now the teaching of languages and literature becomes at once more efficient and more personal."

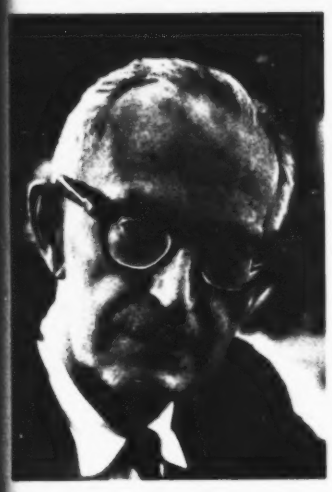
This is how Borghild Katharine Sundheim, professor of French, sums up the significance of Macalester's new Humanities Building.

The efficiency is most apparent perhaps in the do-it-yourself language laboratory where, by simply turning a telephone-type dial, you can tune in on a choice of 120 lessons in modern and classical languages. Students use the laboratory in their free time much as they would a library.

The personal touch is encouraged by faculty offices placed near classrooms for teacher-student conferences. English and literature departments occupy most of the building's second floor where, besides classrooms, there is a lecture theatre and a reference library for the staff.

Professor Sundheim who, with Ray Livingston, professor of English, represented the Humanities Building on the Center's planning commission, says: "This unit, which brings the related studies of languages, literature and English under one roof, is particularly appropriate for an internationally-minded liberal arts college like Macalester."

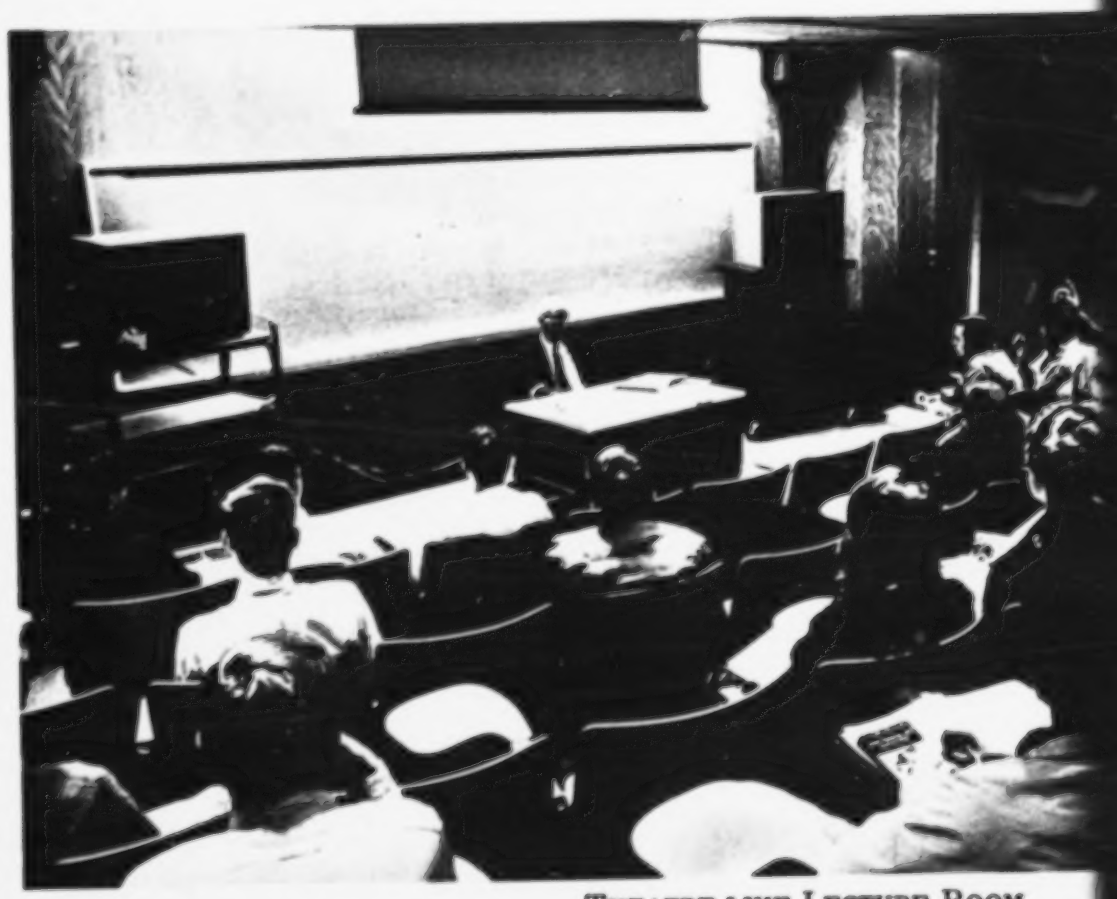
THE NEW LANGUAGE LABORATORY *as seen from master console. Listening booths in open area and small private rooms around three sides provide a total of 50 student positions from which choice of 120 lessons can be dialed. Special equipment is used for aural testing and for learning pronunciation.*



JOHN K. SHERMAN, book and arts critic of the Minneapolis Star and Sunday Tribune, says: "The new Fine Arts Center represents both a continuation of the Twin Cities' already strong cultural tradition and a vital stimulus to its further growth and enrichment. Our dangerous and computerized age needs as never before the belief, which such a center will inculcate in the young, in individual human betterment and in permanent and civilizing values of the inquiring mind and creative spirit."

EACH POSITION *in the language laboratory is furnished with headset, microphone, control panel, telephone-type dial and work shelf. The facilities here are also used by music, drama and speech students.*

MAIN SOURCE *for language lessons are 30 four-track tape decks mounted on racks in this equipment room. Prof. Westermeier (right) discusses their operation with Jerry Bohn, laboratory technician.*



THEATRE-LIKE LECTURE ROOM *on second floor of the Humanities Building is ideal for such courses as "Man and His World," being given here by Prof. Shiflett. TV sets are used for closed circuit programs.*

MANY CLASSROOMS *have large windows, such as this one where Prof. Baltina teaches German. Some of the rooms are equipped for the projection of movies and slides.*

DEPARTMENTAL LIBRARY *and workroom is a handy source of reference material for English and literature instructors. It is being used here by Prof. Hunter.*

INFORMAL CONFERENCES *are frequently held in the Humanities Building. They are easy to arrange because faculty offices have been placed near classrooms.*

DEDICATION

Janet Wallace Fine Arts Center October 26, 27 and 28, 1965

MR. AND MRS. DEWITT WALLACE, *founders and co-chairmen of The Reader's Digest, whose gift of the Janet Wallace Fine Arts Center is one of many they have made to Macalester. "Their magnificent generosity," says President Rice, "is without precedent in the history of any college."*

Tuesday, October 26

11:30 a.m.
The Concert Hall

2:00-5:00 p.m.
Hourly guided tours of the Center

Dedication Ceremony

INVOCATION	Dr. John Maxwell Adams College Chaplain
WELCOME	President Harvey M. Rice
PRESENTATION OF THE KEYS	Mr. Robert C. Dean Perry, Shaw, Hepburn and Dean, Architects
ACCEPTANCE OF BUILDINGS	Mr. George D. Dayton II Chairman of the Board of Trustees
RESPONSE FOR THE FACULTY	Professor Ian A. Morton Chairman, The Department of Music
ADDRESS: "LIBERAL LEARNING AND THE ARTS"	Dr. Lucius Garvin Vice President for Academic Affairs
PRESENTATION	The Drama Choros Professor Mary Gwen Owen Director
DEDICATION LITANY	The Drama Choros and Audience (see next page)
BENEDICTION	Dr. Adams

DEDICATION
LITANY

WE dedicate this Center to the appreciation of beauty and the love of music held in the heart of Janet Davis Wallace and to the beauty, grace and strength of her indomitable spirit.

So do we all.

We dedicate these facilities to the discovering of abilities, the perfecting of skills and the sharing of such skilled abilities with others to the betterment of all.

So do we all.

We dedicate the unparalleled beauty of these facilities to the need for beauty in every life, and to the supplying of that need for all who come within the aura of these walls.

So do we all.

We dedicate these facilities to the enlarging and broadening of students' minds, to the stimulation of creative impulse, to the search for and recognition of reality and truth.

So do we all.

We dedicate this Center to the creation and re-creation of beauty and its appreciation by all who come within its influence.

So do we all.

We dedicate these facilities to the cultivation of the finest man has done and can do in the expression of his mind and spirit in art, drama, literature and music.

So do we all.

We dedicate this Center to the heart and mind, the spirit and intellect of all those who, through the years, by their contributions, great and small, of self and substance, have brought Macalester College to its present state of being.

So do we all.

We dedicate these beautiful temples of arts and learning to the vistas that will be opened, the horizons that will be broadened, the spirits that will be liberated and to the lives that will be enlightened and fulfilled for those who shall come here after us.

So do we all.

We dedicate these buildings to the skill of hand, the compassion of heart, the maturing of emotion, the ennobling of intellect and the enrichment of spirit which the arts and humanities have brought to mankind throughout history.

So do we all.

We, the Students of Macalester College, dedicate the matchless physical plant provided here to the greatest possible individual achievement of which each of us is capable.

So do we all.

We, the Faculty of Macalester College dedicate these peerless facilities to the highest quality of intellectual, emotional and spiritual growth which our abilities make it possible for us to nurture.

So do we all.

We, the Trustees of Macalester College, dedicate this magnificent Center to the liberating of the minds of young people from the age-old shackles of ignorance and intellectual slavery.

So do we all.

Beginning
Tuesday, October 26

Lila Wallace Court
Art Building

Art Exhibitions

WORKS BY ART DEPARTMENT FACULTY
Anthony Caponi, Donald D. Celender, Jerry J. Rudquist

WORKS BY ALUMNI
Sia Armajani, Alan Kranning, Judy Lodge, Wayne Potratz, Jim Young

THE LESLIE COLLECTION
Illuminated Pictures of Art, a gift to Macalester College of Mr. Frank P. Leslie

LATIN-AMERICAN ART
Representative examples selected from the permanent collections of the Minneapolis Institute of Arts, the Walker Art Center and the University of Minnesota Gallery

Tuesday, October 26

8:30 p.m.
The Concert Hall

Dedication Concert

THE MACALESTER COLLEGE CHOIR
THE MACALESTER COLLEGE VARSITY CHOIR
Ian A. Morton, Conductor

THE MACALESTER COLLEGE CONCERT BAND
THE MACALESTER COLLEGE ORCHESTRA
Butler R. Eitel, Conductor

Wednesday, October 27

8:30 p.m.
The Concert Hall

Colloquium on the Humanities

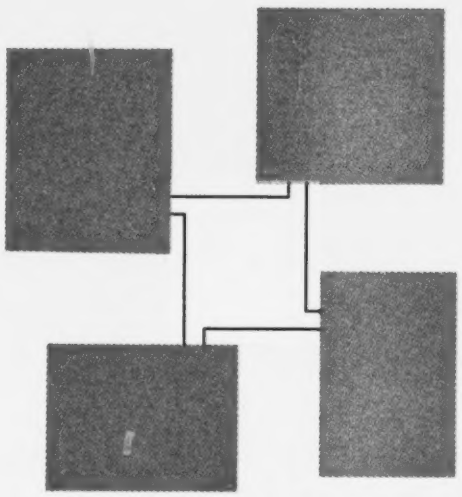
"AN OLD TRADITION IN A NEW SETTING"
Sumner Hayward, Dean of the College, presiding
William B. Hunter, Jr., Professor of English and Chairman of the Department
Percival H. Powell, Barclay Acheson Professor of International Studies, 1965-1966; Professor of German, The University of Leicester, England
Roy Arthur Swanson, Professor of English

Thursday, October 28

8:30 p.m.
The Theatre

Dedication Performance

"TROJAN WOMEN" BY EURIPIDES
Presented by The Speech and Drama Department
Translated by Edith Hamilton
Directed by Mary Gwen Owen
Designed by Harvey Paul Jurick
Music by Vincent W. Carpenter
Conducted by Butler R. Eitel
Choreography by Sandra Gerland
Literary Consultant: Roy Arthur Swanson
House Manager for this Production: Douglas P. Hatfield



The publication of this book
was made possible by the
generosity of some of those
who helped design, build and
equip the Janet Wallace
Fine Arts Center.

Perry, Shaw, Hepburn and Dean
Architects, Boston, Mass.

J. S. Sweitzer & Son, Inc.
General Contractor, St. Paul

George C. Izenour
Theatre Consultant, New Haven, Conn.

Umberto Innocenti—Richard K. Webel
Landscape Architects, Roslyn, N.Y.

Aeolian-Skinner Organ Co.
Charles H. Anderson Floors, Inc.
E. R. Berwald Roofing, Inc.
Aaron Carlson Co.
Corning-Donohue, Inc.
Crane & Ordway Co.
Drake Marble Co.
Grudem Brothers Co.
Hauenstein & Burmeister, Inc.
Kehne Electric Co., Inc.
Larry's Glass and Mirror Co.
Midwest Erectors, Inc.
Molin Concrete Products Co.
Olson Graphic Products, Inc.
Prestressed Concrete, Inc.
St. Paul Book and Stationery Co.
Schmitt Music Co.
Standard Iron & Wire Works, Inc.
Twin City Brick Co.